SIVA-MAHIMNAH STOTRAM

The Hymn on the Greatness of Siva

Akhilesh Koul
15th March, 2013

SIVA-MAHIMNAH STOTRAM
OR
THE HYMN ON THE GREATNESS OF SIVA

Text with English Translation and Notes

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5 Dehi Entally Road
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Published by
Swami Bodhasarananda
President, Advaita Ashrama
Mayavati, Champawat, Uttarakhand
from its Publication Department, Kolkata
Email: *mail@advaitaashrama.org*
Website: *www.advaitaashrama.org*

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Thirteenth Impression, May 2008
3M3C

ISBN 81-85301-38-7

Printed in India at
Trio Process
Kolkata 700 014

PREFACE

Siva-Mahimnah Stotram or the Hymn on the Greatness of Siva is considered by many to be the best of all the hymns found in Sanskrit literature. Sri Ramakrishna once went into Samadhi while repeating it. It is grand in conception, sublime in diction, and uplifting in its influence. Some of the verses may fail to appeal to the modern people, but their cumulative effect on the mind of the readers is none the less. The very recital of this beautiful hymn raises one to a higher plane of existence. There are many persons who repeat it daily, though not fully understanding it, yet they derive immense benefit. It goes without saying that persons who recite it after knowing its meaning will have more spiritual advantage. For the benefit of those English-knowing people who have no deep knowledge of Sanskrit, we

give this English translation.

Nobody knows definitely who is the author of this book. There is a legendary story that one Pushpadanta composed it to please Siva whose wrath he incurred by treading on the flowers which were left after worshipping the Great Deity. The Verse No.37 supports this legend. It might be that some devotee of Siva wrote this hymn under this pseudonym. This is quite in keeping with the Indian spirit which makes a man shrink from the idea of seeing his name blazoned before the public. Whoever may be the author, doubtless he is immortalized in this hymn and will receive silent homage from the devotees of the Lord for all time to come.

PAVITRANANDA

ADVAITA ASHRAMA
Mayavati
28 *February* 1938

SIVA-MAHIMNAH STOTRAM

OR

THE HYMN ON THE GREATNESS OF SIVA

महिम्नः पारं ते परमविदुषो यद्यसदृशी
स्तुतिर्ब्रह्मादीनामपि तदवसन्नास्त्वयि गिरः।
अथावाच्यः सर्वः स्वमतिपरिणामावधि गृणन्
ममाप्येष स्तोत्रे हर निरपवादः परिकरः ॥ १ ॥

हर O Siva ते of Thee महिम्नः of greatness परम् great पारं limit अविदुषः of one who does not know स्तुतिः praise यदि if असदृशी unfit, तत् then ब्रह्मादीनामपि even of Brahma and others गिरः praises त्वयि with regard to Thee अवसन्नाः inadequate, अथ and if स्वमतिपरिणामावधि according to one's intellectual capacity गृणन् praising सर्वः all (जनः people) अवाच्यः unblamable भवति becomes (तदा then) स्तोत्रे in composing a hymn ममापि even my एषः this परिकरः attempt निरपवादः free from blemish.

1. If the prase of Thee by one who is ignorant of the extent of Thy greatness be unbecoming, then[1] the praises of even

1 *Then the praises etc.*—For even Brahma and others do not fully know the greatness of Siva.

Brahma and others are inadequate for Thee. And if[1] all remain unblamable by praising Thee according to their intellectual powers, then even this attempt on my part to compose a hymn is free from any blemish.

अतीतः पन्थानं तव च महिमा वाङ्मनसयो-
रतद्व्यावृत्त्या यं चकितमभिधत्ते श्रुतिरपि ।
स कस्य स्तोतव्यः कतिविधगुणः कस्य विषयः
पदे त्वर्वाचीने पतति न मनः कस्य न वचः ॥ २ ॥

च Because तव Thy महिमा greatness वाङ्मनसयोः of speech and mind पन्थानं object अतीतः surpassing, (अतः therefore) यं which श्रुतिः अपि even the Vedas अतद्व्यावृत्त्या by the method of 'Not this' चकितम् fearfully अभिधत्ते describes सः (महिमा) that (greatness) कस्य by whom स्तोतव्यः can be sung कतिविधगुणः contains how many qualities कस्य to

1 *If all remain etc.*—God forgives all imperfections in men, if they are sincere in their devotion.

whom विषयः object of perception भवति becomes? तु but अर्वाचीने पदे to the form taken later कस्य whose मनः mind वचः speech न पतति does not turn?

2. Thy greatness is beyond the reach of mind and speech. Who[1] will (duly) praise That which even the Vedas describe with[2] trepidation, by the method of 'not[3] this, not this'?—how[4] many qualities does That possess? and can[5] be perceived by whom? Yet to[6] the form taken later, whose[7]

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1 *Who will etc.*—i.e. no one can.

2 *With trepidation etc.*—because conscious of the impossibility of describing the Absolute.

3 *Not this etc.*—One cannot say what the Absolute is like; one can say only what It is not .

4 *How many etc.*—i.e. nobody can enumerate Its qualities.

5 *Can be ... whom?*—i.e. the Absolute can never be the object of perception.

6 *To the form etc.*—i.e. when the Absolute took forms to favour the devotees.

7 *Whose mind etc.*—i.e. the thought and speech of every devotee turn eagerly to the feet of God with forms.

mind and speech do not turn?

मधुस्फीता वाचः परमममृतं निर्मितवत-
स्तव ब्रह्मन् किं वागपि सुरगुरोर्विस्मयपदम् ।
मम त्वेतां वाणीं गुणकथनपुण्येन भवतः
पुनामीत्यर्थेऽस्मिन् पुरमथन बुद्धिर्व्यवसिता ॥ ३ ॥

ब्रह्मन् O Brahman मधुस्फीता sweet परमम् supreme अमृतं veritable nectar वाचः the Vedas निर्मितवतः of the author तव to Thee सुरगुरोः of Brihaspati, the teacher of gods अपि even वाक् words of praise किं (interrogative) विस्मयपदम् object of wonder? पुरमथन O Destroyer of Tripura तु but भवतः Thy गुणकथनपुण्येन through the merit from praising Thy glories मम my एतां this वाणीं speech पुनामि shall purify इति this motive अस्मिन् अर्थे in composing this hymn मम my बुद्धिः mind व्यवसिता engaged.

3. O Brahman! Does the praise of even Brihaspati cause any wonderment to Thee who art the author of nectarlike sweet Vedas? O Destroyer of Tripura, the[1] thought that by praising Thy glories I shall purify my speech has prompted me to undertake this work.

तवैश्वर्यं यत्तज्जगदुदयरक्षाप्रलयकृत्
त्रयीवस्तु व्यस्तं तिसृषु गुणभिन्नासु तनुषु ।
अभव्यानामस्मिन् वरद रमणीयामरमणीं
विहन्तुं व्याक्रोशीं विदधत इहैके जडधियः ॥ ४ ॥

वरद O Giver of boons त्रयीवस्तु described by the three Vedas जगदुदयरक्षाप्रलयकृत् the creater, preserver, and destroyer of the world गुणभिन्नासु according to different qualities तिसृषु तनुषु in three bodies व्यस्तं divided तव Thy यत् which ऐश्वर्यं Divinity तत् that विहन्तुं to refute एके some जडधियः

1 *The Thoguht etc.*—The reason is given why he has undertaken the work, though the hymns of even Brihaspati, the teacher of gods, are insignificant to the Lord.

thick-headed persons अस्मिन् in this matter अभव्यानाम् to the ignorant रमणीयाम् pleasing (परमार्थतः in reality) अरमणीं hateful व्याक्रोशीं opposition विदधते offer.

4. O Giver of boons, in refutation of Thy Divinity which is described by the three Vedas, which creates, preserves, and destroys the world, and which is divided into three[1] bodies according to the different[2] qualities, some[3] thick-headed persons offer arguments, which are pleasing to the ignorant but (in reality) hateful.[4]

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1 *Three bodies*—namely, Brahma, Vishnu, and Siva.

2 *Different qualities*—namely, Sattva, Rajas, and Tamas.

3 *Some*—referring to the Mimamakas who maintain that God has no form and is not the cause of the creation, preservation, and destruction of the world.

4 *Hateful*—becuase their views go againsı the Vedas.

किमीहः किंकायः स खलु किमुपायस्त्रिभुवनं
किमाधारो धाता सृजति किमुपादान इति च ।
अतर्क्यैश्वर्ये त्वय्यनवसरदुःस्थो हतधियः
कुतर्कोऽयं कांश्चिन्मुखरयति मोहाय जगतः ॥ ५ ॥

खलु indeed सः धाता that creator किमीहः with what desire किं कायः with what body किमुपायः with what instruments किमाधारः with what support किमुपादानः with what materials त्रिभुवनं three worlds सृजति creates इति च of this nature अतर्क्यैश्वर्ये whose Divine nature is beyond the reach of reasoning त्वयि with regard to Thee अनवसरदुःस्थः though having no scope for अयं such कुतर्कः argumentation जगतः of people मोहाय for delusion कांश्चित् some हतधियः wrong-headed persons मुखरयति makes vociferous.

5. To fulfil[1] what desire, having what

1 *To fulfil etc.*—When a man does anything, he has a definite purpose; he can work because he has a physical body; and while making anything he needs

body, with what instruments, support, and materials does that creator indeed create the three worlds?—this kind of vain argumentation with regard to Thee whose Divine nature is beyond the reach of intellect makes the perverted[1] vociferious to the delusion of mankind.

अजन्मानो लोकाः किमवयववन्तोऽपि जगता-
मधिष्ठातारं किं भवविधिरनादृत्य भवति ।
अनीशो वा कुर्याद् भुवनजनने कः परिकरो
यतो मन्दास्त्वां प्रत्यमरवर संशेरत इमे ॥ ६ ॥

अमरवर O Lord of gods अवयववन्तोऽपि though having parts लोकाः the worlds अजन्मानः birthless किं whether जगताम् of the

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three things—some insturments, some materials, and a support. Ignorant people want to see these conditions fulfilled in God's act of creation. But such expectations are idle, for God is God—He cannot be judged by any human standard.

1 *The perverted*—The atheists referred to in the previous Sloka. Their wrong thinking is due to their being under the sway of Maya.

worlds भवविधिः creation अधिष्ठातारं creator अनादृत्य without भवति becomes किं whether भुवनजनने in the creation of the worlds अनीशः except God कः वा who else परिकरो attempt कुर्यात् can make? यतः because इमे these मन्दाः fools (अतः therefore) त्वां प्रति with regard to Thee संशेरते raise doubt.

6. O Lord of gods, can the worlds be without origin though[1] they have parts? Is the creation of the worlds (possible) without a creator? Who else but God can begin the creation of the worlds? Because they are fools, they raise doubt as regards Thy existence.

त्रयी सांख्यं योगः पशुपतिमतं वैष्णवमिति
प्रभिन्ने प्रस्थाने परमिदमदः पथ्यमिति च ।
रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां
नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥७॥

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1 *Though ... parts*—Whatever has parts must have origin.

त्रयी the three Vedas सांख्यं Samkhya योगः Yoga पशुपतिमतं the doctrine of Pasupati वैष्णवम् the Vaishnava doctrine इति these प्रभिन्ने different प्रस्थाने paths (सति being) इदम् this path परम् best अदः that path पथ्यम् proper इति च thus रुचीनां of temperaments वैचित्र्यात् due to difference ऋजुकुटिलनाना-पथजुषां नृणाम् of people following different paths—straight or crooked पयसाम् of waters अर्णवः ocean इव like त्वम् Thou एकः one गम्यः goal असि art.

7. There are different paths (of realization) as enjoined by the three[1] Vedas, Samkhya,[2] Yoga,[3] Pasupata[4] doctrine, and Vaishnava[5] Sastras. Persons following

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1 *Three Vedas*—Rik, Sama, and Yajus.

2 *Samkhya*—as propounded by Kapila.

3 *Yoga*—as propounded by Patanjali.

4 *Pasupata doctrine*—which says that Pasupati or Siva is the creator of the world and that liberation can be had by meditating on Him.

5 *Vaishnava Sastras*—such as Narada Pancharatra,

different paths—straight or crooked—according as they consider that this path is best or that one is proper due to the difference in temperaments, reach Thee[1] alone just as rivers enter the ocean.

महोक्षः खट्वाङ्गं परशुरजिनं भस्म फणिनः
कपालं चेतीयत्तव वरद तन्त्रोपकरणम् ।
सुरास्तां तामृद्धिं दधति तु भवद्भ्रूप्रणिहितां
न हि स्वात्मारामं विषयमृगतृष्णा भ्रमयति ॥ ८ ॥

वरद O Giver of boons महोक्षः great bull खट्वाङ्गं leg of a bedstead परशुः axe अजिनम् the tiger-skin भस्म ashes फणिनः snakes कपालं a human skull च and इति इयत् this तव Thy तन्त्रोपकरणम् principal possessions, तु though सुराः gods भवद्भ्रूप्रणिहितां given by the casting of Thy eyes ताम् ताम् those ऋद्धिं treasures दधति enjoy हि indeed विषयमृगतृष्णा the

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which inculcate the worship of Vasudeva or Sri Krishna.

1 *Thee alone*—Paths are different, but all are unanimous that God alone is the goal.

mirage of sense-objects स्वात्मारामं one whose delight is in the Self न not भ्रमयति deludes.

8. O Giver of boons, a great bull,[1] a wooden club, an axe, a tiger-skin, ashes, a human skull and the like—these are Thy sole possessions, though[2] by the mere casting of eyes Thou gave to gods great treasures which they enjoy. Indeed,[3] the mirage of sense-objects cannot delude one whose delight is in the Self.

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1 *Bull etc.*—Bull is used for riding. The club and the axe serve as weapons. Tiger-skin is the substitute for cloth. Ashes are used for besmearing the body with. Snakes are a sort of ornaments to His body. Human skulls serve the purpose of drinking cups.

2 *Though etc.*—His style of living is abjectly poor, though at His mere wish gods possess infinite treasures.

3 *Indeed etc.*—The reason why He lives so poorly is that sense-objects have no attraction for one whose delight is in the Self

ध्रुवं कश्चित् सर्वं सकलमपरस्त्वध्रुवमिदं
परो ध्रौव्याध्रौव्ये जगति गदति व्यस्तविषये ।
समस्तेऽप्येतस्मिन् पुरमथन तैर्विस्मित इव
स्तुवन् जिह्रेमि त्वां न खलु ननु धृष्टा मुखरता ॥ ९ ॥

पुरमथन O Destroyer of the demon Pura कश्चित् some one सर्वं the whole जगत् universe ध्रुवं eternal अपरः some other तु while इदम् this सकलम् all, i.e. the universe अध्रुवम् transitory गदति says परः another समस्तेऽप्येतस्मिन् जगति in this whole world ध्रौव्याध्रौव्ये eternal and non-eternal व्यस्तविषये with different natures गदति says तैः by them विस्मितः bewildered इव as if त्वां Thee स्तुवन् praising न not जिह्रेमि feel ashamed ननु Ah खलु indeed मुखरता garrulity धृष्टा audacious.

9. O Destroyer of Pura, some[1] say that

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1 *Some ... eternal*—The Samkhyas say that the effect is as much eternal as the cause. The universe has come out of Prakriti. Prakriti is eternal, therefore the universe also is eternal.

the whole universe is eternal, while others[1] say that all is transitory. Yet others[2] maintain that all these are eternal and non-eternal—having different characteristics. Bewildered,[3] as it were, by them I do not feel ashamed to praise Thee. Indeed this garrulity indicates my audacity[4].

तवैश्वर्यं यत्नाद् यदुपरि विरिञ्चो हरिरधः
परिच्छेत्तुं यातावनलमनलस्कन्धवपुषः ।
ततो भक्तिश्रद्धाभरगुरुगृणद्भ्यां गिरिश यत्
स्वयं तस्थे ताभ्यां तव किमनुवृत्तिर्न फलति ॥ १० ॥

गिरिश O Girisha अनलस्कन्धवपुषः having for body a pillar of fire तव Thy यत् which ऐश्वर्यं greatness तत् that उपरि above विरिञ्चः

1 *Others ... transitory*—The Kshanikavadi Buddhists say that everything is momentary.

2 *Others ... non-eternal*—The Naiyayikas say that ether etc. are permanent; the jar etc. non-permanent.

3 *Bewildered etc.*—When a peson is bewildered he is not conscious whether he is making himself ridiculous by his words and deeds.

4 *Audacity*—I do not know Thy real nature, yet I am forced by my audacity to praise Thee.

Brahma अधः below हरिः Vishnu यत्नात् trying utmost परिच्छेत्तुं to gauge अनलम् unable यातौ became ततः then भक्तिश्रद्धाभरगुरुगृणद्भ्यां ताभ्यां to these two praising Thee with devotion and faith यत् because स्वयं of Thy own accord तस्थे revealed Thyself, (अतः therefore) तव Thy अनुवृत्तिः worship किम् whether न not फलति bears fruit?

10. O Girisha, Brahma[1] trying above and, Vishnu trying below failed to measure Thee who took the form of a pillar of fire. Afterwards[2] when they praised Thee with

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1 *Brahma etc.*—Referring to the story that Brahma and Vishnu once quarrelled between themselves as to who was greater. God Siva then appeared before them in the form of a column of fire. Brahma and Vishnu tried to measure the body of Siva to prove their respective supremacy, but both failed. At this in all humility they began to praise Siva who, being pleased with their prayer, revealed Himself to them

2 *Afterwards ... accord*—God is far away from those who approach Him with pride and self-conceit. But He is easily realized by those who are humble and prayerful.

great devotion and faith, Thou revealed Thyself to them of thy own accord, indicating whether[1] Thy worship can go without bearing result.

अयत्नादासाद्य त्रिभुवनमवैरव्यतिकरं
दशास्यो यद्बाहूनभृत रणकण्डूपरवशान् ।
शिरःपद्मश्रेणीरचितचरणाम्भोरुहबलेः
स्थिरायास्त्वद्भक्तेस्त्रिपुरहर विस्फूर्जितमिदम् ॥ ११ ॥

त्रिपुरहर O Destroyer of Tripura दशास्यः the ten-headed Ravana अयत्नात् easily त्रिभुवनम् three worlds अवैरव्यतिकरं without any trace of enemy आसाद्य making रणकण्डूपरवशान् eager for war बाहून् arms यत् that अभृत held इदम् this शिरःपद्मश्रेणी-रचितचरणाम्भोरुहबलेः offering the cluster of heads as lotuses to Thy feet स्थिरायाः steady त्वद्भक्तेः of devotion to Thee विस्फूर्जितम् result.

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1 *Whether ... result*—i.e. the worship of God can never be in vain.

11. O Destroyer of Tripura, that the ten-headed Ravana, after[1] ridding the three worlds of any trace of enemies, remained with arms eager for (fresh) war is due to the fact of his having great devotion to Thee—devotion which[2] prompted him to offer his heads as lotuses to Thy feet.

अमुष्य त्वत्सेवासमधिगतसारं भुजवनं
बलात् कैलासेऽपि त्वदधिवसतौ विक्रमयतः ।
अलभ्या पातालेऽप्यलसचलितांगुष्ठशिरसि
प्रतिष्ठा त्वय्यासीद् ध्रुवमुपचितो मुह्यति खलः ॥१२॥

त्वत्सेवासमधिगतसारं whose strength was got by worshipping Thee भुजवनं forest of arms त्वदधिवसतौ कैलासे to Kailasa, Thy abode अपि

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1 *After ... war*—This indicates his great prowess.

2 *Which prompted etc.*—There is a story that Ravana while worshipping Siva cut off one by one his nine heads and offered them to the feet of the Lord as substitutes for lotuses. And while he was about to cut off his last head, Siva appeared before him and offered boons. Ravana prayed for the restoration of his nine heads and invincibility in war, which were granted.

even बलात् with great valour विक्रमयतः applying अमुष्य of him (Ravana) प्रतिष्ठा stay त्वयि अलसचलितांगुष्ठशिरसि on Thy moving with ease the tip of Thy toe पातालेऽपि even in the nether world अलभ्या impossible to get आसीत् became. ध्रुवम् surely उपचितः affluent खलः wicked person मुह्यति becomes deluded.

12. When Ravana[1] extended the valour of his arms—whose strength was obtained by worshipping Thee—to Kailasa, Thy abode, Thou moved the tip of Thy toe, and he did not get a resting place even in the nether world. Verily, when affluent, the wicked becomes deluded[2].

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1 *Ravana etc*—Ravana thought that instead of going to Kailasa every day for the worship of Siva, he would pull down Kailasa and place that in his kingdom. When he attempted that, Parvati, the consort of Siva, became alarmed. At this Siva moved the tip of His toe, and Ravana was thrown away from heaven to the nether world. Even there his stay would have been impossible had not Siva taken pity on him and lifted him up.

2 *Deluded*—The wicked persons on getting a good

यदृद्धिं सुत्राम्णो वरद परमोच्चैरपि सती-
मधश्चक्रे बाणः परिजनविधेयत्रिभुवनः ।
न तच्चित्रं तस्मिन् वरिवसितरि त्वच्चरणयो-
र्न कस्या उन्नत्यै भवति शिरसस्त्वय्यवनतिः ॥ १३ ॥

वरद O Giver of boons परिजनविधेयत्रिभुवनः who had the three worlds at his command बाणः Bana परमोच्चैः very great सतीम् possessing अपि through सुत्राम्णः of Indra ऋद्धिं wealth यत् that अधश्चक्रे put to shade त्वच्चरणयोः of Thy feet वरिवसितरि with regard to the worshipper तस्मिन् him न not तत् that चित्रं to be wondered at. त्वयि To Thee शिरसः of the head अवनतिः bowing down कस्यै उन्नत्यै what prosperity न भवति does not conduce to?

13. O Giver of boons, that Bana,[1] who had the three worlds at his command, put to

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position in life become ungrateful to the persons through whose help their success was achieved.

1 *Bana*—an Asura king, the son of Bali, the grandson of Prahlada. He had a thousand arms and was a great favourite with Siva.

shade the wealth of Indra is not to be wondered at—he being the worshipper of Thy feet. What[1] prosperity does not result from bowing down the head to Thee?

अकाण्डब्रह्माण्डक्षयचकितदेवासुरकृपा-
विधेयस्याऽऽसीद् यस्त्रिनयन विषं संहृतवतः ।
स कल्माषः कण्ठे तव न कुरुते न श्रियमहो
विकारोऽपि श्लाघ्यो भुवनभयभङ्गव्यसनिनः ॥ १४ ॥

त्रिनयन O Three-eyed One अकाण्डब्रह्माण्ड-क्षयचकितदेवासुरकृपाविधेयस्य Showing compassion on gods and demons who were panic-stricken at the whole universe being suddenly threatened with destruction विषं poison संहृतवतः drinking तव of Thee कण्ठे on the throat यः which कल्माषः stain सः that श्रियम् beautification न कुरुते does not do इति न not भुवनभयभङ्गव्यसनिनः of one devoted to freeing the world of fear विकारः deformity अपि even श्लाघ्यः admirable.

1 *What ... Thee?*—i.e. one who worships Siva becomes very prosperous.

14. O Three-eyed One, it is not that the dark stain on the throat of Thee who[1] drank poison as an act of favour to gods and demons at their being panicky at the threatened destruction of the universe all on a sudden, has not beautified Thee. Even deformity is admirable in one who is given to freeing the world of fear.

असिद्धार्था नैव क्वचिदपि सदेवासुरनरे
निवर्तन्ते नित्यं जगति जयिनो यस्य विशिखाः ।
स पश्यन्नीश त्वामितरसुरसाधारणमभूत्
स्मरः स्मर्तव्यात्मा न हि वशिषु पथ्यः परिभवः ॥१५॥

ईश O Lord यस्य whose विशिखाः arrows सदेवासुरनरे with gods, demons, and men जगति in the world क्वचित् अपि anywhere असिद्धार्थाः unsuccessful न not निवर्तन्ते return, नित्यं

1 *Who drank etc.*—referring to the story that at the churning of the ocean poison arose, which threatened the destruction of the world. At the supplication of gods and demons, Siva drank that poison. The blue stain on His throat is due to that.

always जयिनः successful भवन्ति become सः that स्मरः god of love त्वाम् Thee इतरसुरसाधारणम् like other gods पश्यन् thinking स्मर्तव्यात्मा an object to be recalled in memory अभूत् became, हि because वशिषु to the self-controlled परिभवः insult पथ्यः conducive to good न is not.

15. O Lord, the god of love whose arrows do not fail anywhere in the world of gods, demons, and men but are always successful, became[1] simply an object of memory by looking[2] upon Thee as an ordinary god. For an insult to the self-controlled does not conduce to good.

1 *Became ... memory*—i.e. was dead.

2 *Looking ... god.*—The great God Siva was day and night in meditation. But gods wanted that a son should be born to Him to lead them in battle against the demon Taraka. They sought the help of Kama, the god of love. Kama, conceited at his success everywhere, tried to spread his influence even over Siva, by throwing an arrow of passion. Siva, angry at being disturbed in meditation, burnt Kama to ashes with the fire of His third eye.

महीं पादाघाताद् व्रजति सहसा संशयपदं
पदं विष्णोर्भ्राम्यद्भुजपरिघरुग्णग्रहगणम् ।
मुहुर्द्यौर्दौस्थ्यं यात्यनिभृतजटाताडिततटा
जगद्रक्षायै त्वं नटसि ननु वामैव विभुता ॥ १६ ॥

त्वं Thou जगद्रक्षायै for saving the world नटसि dancest (तव) पादाघातात् at the striking of Thy feet मही the earth सहसा all on a sudden व्रजति comes to, संशयपदं the conflicting thought whether it will not come to destruction भ्राम्यद्भुजपरिघरुग्णग्रहगणम् with planets oppressed by the movement of Thy iron-club-like arms विष्णोः पदं the spatial region (संशयपदं व्रजति—as before). द्यौः the heaven अनिभृतजटाताडिततटा the side being struck by the waving matted hair मुहुः just then दौस्थ्यं याति becomes miserable. ननु Ah, विभुता वामा mightiness unfavourable एव (indicating wonder) (भवति is).

16. In[1] order to save the world when

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1 *In order to save the world*— Once a demon

Thou danced, the earth wondered at the striking of Thy feet, whether it would not come to a sudden end; so felt the spatial region along with the planets, oppressed by the movement of Thy iron-cube-like arms; and the heaven became then miserable—its side being struck by Thy waving matted hair. Ah, Thy[1] very mightiness is the cause of trouble.

वियद्व्यापी तारागणगुणितफेनोद्गमरुचिः
प्रवाहो वारां यः पृषतलघुदृष्टः शिरसि ते ।
जगद्द्वीपाकारं जलधिवलयं तेन कृतमि-
त्यनेनैवोन्नेयं धृतमहिम दिव्यं तव वपुः ॥ १७ ॥

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prayed to Brahma for the destruction of the world. The latter said that the boon would be granted at some future time. This alarmed the gods, who approached Siva for protection. Siva at this began to dance, so that the time for the granting of the prayer might pass unnoticed. But it was such a mighty dance that the three worlds were terror-struck.

1 *Thy very mightiness etc.*—Siva danced for the protection of the world, but because of his mightiness unknowingly caused trouble to many.

वियद्व्यापी pervading the sky तारागण-गुणितफेनोद्गमरुचिः the beauty of whose foams is enhanced by having stars and planets inside यः which वारां of water प्रवाहः current (सः that) ते Thy शिरसि on the head पृषतलघुदृष्टः looked smaller than a drop of water; तेन by that (पुनः again) जगत् the world जलधिवलयं surrounded by waters द्वीपाकारं looking like islands कृतम् made, इति अनेन by this तव Thy दिव्यं divine वपुः body धृतमहिम vast उन्नेयं should be inferred.

17. The[1] river which pervades the sky and whose foams look all the more beautiful because of stars and planets, seems no more than a drop of water when on Thy head. That[2] again has turned the world into islands

1 *The river etc.*—The same river flowing in the sky is called the Mandakini, on the earth the Ganga and in the nether world Bhogavati.

2 *That again etc.*—It is said that the sage Agastya once being angry with the ocean drank all its waters. Afterwards when the king Bhagiratha prayed to Siva,

surrounded by waters. And by this should be inferred how vast is Thy divine body.

रथः क्षोणी यन्ता शतधृतिरगेन्द्रो धनुरथो
रथाङ्गे चन्द्रार्कौ रथचरणपाणिः शर इति ।
दिधक्षोस्ते कोऽयं त्रिपुरतृणमाडम्बरविधि-
र्विधेयैः क्रीडन्त्यो न खलु परतन्त्राः प्रभुधियः ॥ १८ ॥

त्रिपुरतृणम् the three cities like a straw दिधक्षोः wishing to burn ते Thy क्षोणी earth रथः chariot (आसीत् was) शतधृतिः Brahma यन्ता charioteer (आसीत्) अगेन्द्रः the great mountain Meru धनुः bow (आसीत्) अथो and चन्द्रार्कौ the sun and the moon रथाङ्गे the wheels of the chariot (आस्ताम् were) रथचरण-पाणिः Vishnu शरः arrow (आसीत्); इति in this manner कः what अयं this आडम्बरविधिः paraphernalia? खलु indeed विधयैः with things at disposal क्रीडन्त्यः playing प्रभुधियः the intellect of the Lord न not परतन्त्राः

out of the latter's matted hair flowed waters which covered the world and divided it into seven islands.

dependent on others.

18. When Thou wanted to burn the three[1] cities which were but a piece of straw (to Thee), the earth was Thy chariot, Brahma Thy charioteer, the great mountain Meru Thy bow, the sun and the moon the wheels of Thy chariot, Vishnu Thy arrow—why[2] this paraphernalia? The Lord is not dependent on others—He was playing with things at His command.

हरिस्ते साहस्रं कमलबलिमाधाय पदयो-
र्यदेकोने तस्मिन् निजमुदहरन्नेत्रकमलम् ।
गतो भक्त्युद्रेकः परिणतिमसौ चक्रवपुषा
त्रयाणां रक्षायै त्रिपुरहर जागर्ति जगताम् ॥ १९ ॥

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1 *Three cities*—the three cities of the three sons of the demon Taraka. Siva destroyed the three cities and the demons at the prayer of the gods.

2 *Why ... paraphernalia?*—Big equipment is necessary for a big work only. One does not use a sword to pare nails. The three cities were but a piece of straw to Siva. Then why this paraphernalia? Well, Siva was but playing, taking these things.

त्रिपुरहर O Destroyer of Tripura हरिः Vishnu ते Thy पदयोः feet साहस्रं a thousand कमलबलिम् offering of lotuses आधाय giving (अथ then) तस्मिन् in that offering एकोने one being less यत् that निजम् his own नेत्रकमलम् lotus-eye उदहरत् rooted out असौ that भक्त्युद्रेकः exuberance of devotion चक्रवपुषा into discus परिणतिं गतः transformed (सन् being) त्रयाणां जगताम् of the three worlds रक्षायै for protection जागर्ति remains alert.

19. O Destroyer of Tripura, Hari[1] rooted out his lotus-eye (to make up the dificiency) when one (flower) was missing in his offering of a thousand lotuses to

1 *Hari etc.*—The story goes that Vishnu would daily worship Siva with a thousand lotuses. One day Siva, in order to test the devotion of Hari, stole away one lotus from the collection of a thousand lotuses. At this Vishnu plucked one of his eyes and offered that with the flowers. Pleased with such great devotion, Siva gave Vishnu the discus, called Sudarsana, with which the latter protects the three worlds.

Thy feet; this great devotion transformed into a discus is alert in protecting the three worlds.

क्रतौ सुप्ते जाग्रत् त्वमसि फलयोगे क्रतुमतां
क्व कर्म प्रध्वस्तं फलति पुरुषाराधनमृते ।
अतस्त्वां सम्प्रेक्ष्य क्रतुषु फलदानप्रतिभुवं
श्रुतौ श्रद्धां बद्ध्वा दृढपरिकरः कर्मसु जनः ॥ २० ॥

क्रतौ सुप्ते sacrifice being destroyed क्रतुमतां to the sacrificers फलयोगे in getting the result त्वम् Thou जाग्रत् awake असि remain पुरुषाराध-नम् the worship of the Lord ऋते without प्रध्वस्तं destroyed कर्म sacrifice क्व where फलति bears result? अतः therefore जनः man त्वां Thee क्रतुषु in sacrifices फलदानप्रतिभुवं the giver of result सम्प्रेक्ष्य knowing श्रुतौ in the teachings of the Sruti श्रद्धां बद्ध्वा putting faith कर्मसु in sacrifices दृढपरिकरः resolute (भवति becomes).

20. The sacrifice[1] being destroyed, Thou ever remainest the connecting link between the sacrificers and the fruit of the sacrifice. When[2] does the destroyed sacrifice bear fruit, if not[3] accompanied by the worship of the Lord? Therefore knowing Thee to be the giver of fruits and putting faith in the Vedas, people become resolute about the performance of sacrifical rites.

क्रियादक्षो दक्षः क्रतुपतिरधीशस्तनुभृता-
मृषीणामार्त्विज्यं शरणद सदस्याः सुरगणाः ।
क्रतुभ्रंशस्त्वत्तः क्रतुफलविधानव्यसनिनो
ध्रुवं कर्तुः श्रद्धाविधुरमभिचाराय हि मखाः ॥ २१ ॥

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1 *The sacrifice etc.*—Sacrificial rite is an action and every action is subject to origin and destruction. Now how can a sacrificial rite bear fruit in some other time or region after the action of sacrifice has been destroyed? Some say that the sacrificial rite produces, before destruction, some effect called Apurva, which bears result in the future. In refuting this theory of the Mimamsakas, the author says that it is the Lord who gives fruits to the sacrificer, though the sacrifical rite may have an end.

2 *When etc.*—i.e. it never does.

3 *If not etc.*—because the Lord is the giver of fruits.

शरणद Thou Giver of refuge (यस्मिन् क्रतौ in which sacrifice) तनुभृताम् of embodied beings अधीशः Lord क्रियादक्षः expert in sacrificial rites दक्षः Daksha by name क्रतुपतिः sacrificer (तथा यत्र and where) ऋषीणाम् of the Rishis आर्त्विज्यं priestly duty (तथा and) सुरगणाः gods सदस्याः supervisors (तत्र अपि even there) क्रतुफलविधानव्यसनिनः bent on giving the fruits of sacrifices त्वत्तः from Thee क्रतुभ्रंशः destruction of the sacrifices (जातः became), हि because श्रद्धाविधुरम् at the absence of devotion मखाः sacrifices कर्तुः of the sacrificer अभिचाराय for injury ध्रुवं surely (भवन्ति become).

21. Thou Giver of refuge, (even) the sacrifice where Daksha,[1] the Lord of creation, expert in sacrifices, was the

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1 *Daksha etc.*—Daksha performed the sacrifice with great *éclat* but insulted Siva. Hence the great sacrifice was destroyed by Siva, though He is always eager to give fruits to the sacrificers.

sacrificer, Rishis[1] were priests, gods[2] were supervisors, was destroyed by Thee, (though Thou art) bent upon giving fruits of the sacrifices. Surely[3] the sacrifices cause injury to the sacrificers in the absence of devotion.

प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं
गतं रोहिद्भूतां रिरमयिषुमृष्यस्य वपुषा ।
धनुष्पाणेर्यातं दिवमपि सपत्राकृतममुं
त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः ॥ २२ ॥

नाथ O Lord अभिकं seized with passion ऋष्यस्य of the stag वपुषा taking the body रोहिद्भूतां who became a hind स्वां his own दुहितरं daughter रिरमयिषुम् desiring to get प्रसभम् forcibly गतं getting सपत्राकृतम् keenly pierced with the arrow त्रसन्तं fearful दिवम् to the sky यातं gone अपि even अमुं प्रजानाथं Brahma धनुष्पाणेः of Thee holding a bow in

1 *Rishis*—such as Vasishtha.

2 *Gods*—Brahma etc.

3 *Surely etc.*—as in the case of the sacrifice of Daksha.

hand ते Thy मृगव्याधरभसः the fury of the hunter अद्यापि even now न त्यजति does not leave.

22. O Lord, the fury of Thee who became a hunter with a bow in hand has not as yet left Brahma though, keenly pierced by Thy arrow and terror-stricken, he has fled to the sky.

स्वलावण्याशंसा धृतधनुषमह्नाय तृणवत्
पुरः प्लुष्टं दृष्ट्वा पुरमथन पुष्पायुधमपि ।
यदि स्त्रैणं देवी यमनिरतदेहार्धघटना-
दवैति त्वामद्धा बत वरद मुग्धा युवतयः ॥ २३ ॥

पुरमथन O Destroyer of Tripura, वरद Giver of boons, देवी Parvati स्वलावण्याशंसा proud of her own beauty (सती being) धृतधनुषम holding the bow पुष्पायुधम् the god of love पुरः in front (त्वया by Thee) तृणवत् like a piece of straw अह्नाय in a trice प्लुष्टं burnt दृष्ट्वा seeing अपि even यदि if यमनिरतदेहार्धघटनात् being placed on half of Thy body on

account of her austerities त्वाम् Thee स्त्रैणं uxorious अवैति considers बत ah अद्धा surely युवतयः young women मुग्धाः deluded.

23. O Destroyer of Tripura, O Giver of boons, even on seeing in front the god of love, bow in hand, burnt like a piece of straw in a trice by Thee, if Parvati[1], proud of her beauty, thinks that Thou art under her fascination, because[2] she was allowed to occupy half of Thy body on account of her austerities, ah, surely the young women are under delusion.

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1 *Parvati*—Consort of Siva.

2 *Because etc.*—Parvati performed much austerity to get the love of Siva. Taking pity at her suffering Siva allowed her to become a part of His body. But forgetting this act of pity on the part of Siva, Parvati might think, like ordinary women, that she got this favour because of her fascinating beauty. In that case she is wrong, as indicated by Siva's burning the god of love. See Sloka 15, note 2.

श्मशानेष्वाक्रीडा स्मरहर पिशाचाः सहचरा-
श्चिताभस्मालेपः स्रगपि नृकरोटीपरिकरः ।
अमाङ्गल्यं शीलं तव भवतु नामैवमखिलं
तथापि स्मर्तॄणां वरद परमं मङ्गलमसि ॥ २४ ॥

स्मरहर O Destroyer of the god of love वरद Giver of boons तव Thy श्मशानेषु in cremation grounds आक्रीडा play पिशाचाः ghosts सहचराः companions चिताभस्मालेपः besmearing the body with the ashes of the burnt bodies अपि and नृकरोटीपरिकरः string of human skulls स्रक् garland एवम् this way अखिलं all शीलं conduct नाम indeed अमाङ्गल्यं bad भवतु is, तथापि yet स्मर्तॄणाम् to those who remember Thee परमं great मङ्गलम् cause of good असि becomest.

24. O Destroyer of the god of love, O Giver of boons, Thy play is in cremation grounds, Thy companions are ghosts, Thou besmearest Thy body with the ashes of burnt bodies, and human skulls are Thy

garland—all Thy conduct indeed is thus full of evil. But[1] Thou conducest to the great good of those who remember Thee.

मनः प्रत्यक्चित्ते सविधमवधायात्तमरुतः
प्रहृष्यद्रोमाणः प्रमदसलिलोत्सङ्गितदृशः ।
यदालोक्याह्लादं ह्रद इव निमज्यामृतमये
दधत्यन्तस्तत्त्वं किमपि यमिनस्तत् किल भवान् ॥ २५ ॥

यमिनः Yogis सविधम् following the direction of the Sastras आत्तमरुतः controlling the breath प्रत्यक्चित्ते in the Self मनः mind अवधाय concentrating यत् which किमपि unspeakable तत्त्वं truth आलोक्य realizing प्रहृष्यद्रोमाणः thrilling with joy प्रमदसलिलोत्सङ्गितदृशः with eyes covered with tears of joy अमृतमये full of bliss ह्रदे in the

1 *But etc.*—This shows the difference between men and Siva. Outwardly Siva seems to be full of evil, but in fact He is the source of infinite good to His devotees.

lake निमज्य इव swimming as it were अन्तराह्लादं inner joy दधति get तत् that (तत्त्वं truth) किल really भवान् Thou.

25. Thou art indeed that unspeakable truth which the Yogis realize through meditation on the Self, on controlling the breath according to the scriptural directions, and realizing which they shed tears of thrilling joy and swimming, as it were, in a pool of nectar, enjoy inner bliss.

त्वमर्कस्त्वं सोमस्त्वमसि पवनस्त्वं हुतवह-
स्त्वमापस्त्वं व्योम त्वमु धरणिरात्मा त्वमिति च ।
परिच्छिन्नामेवं त्वयि परिणता बिभ्रति गिरं
न विद्मस्तत्तत्त्वं वयमिह तु यत् त्वं न भवसि ॥ २६ ॥

त्वम् Thou अर्कः the Sun त्वम् सोमः the Moon त्वम् पवनः Air त्वं हुतवहः Fire त्वम् आपः Water त्वं व्योम Space त्वम् उ also धरणिः Earth त्वम् आत्मा Self इति च and असि art परिणताः the learned people त्वयि with

regard to Thee एवं these परिच्छिन्नाम् limiting गिरं opinion बिभ्रति hold तु but वयम् we इह in this world त्वं Thou यत् न which not भवसि art तत् that तत्त्वं thing न विद्मः do not know.

26. The wise[1] hold this limiting opinion about Thee—Thou art the Sun, Thou art the Moon; Thou art the Fire, Thou art the Air; Thou art the Water, Thou art the Space; Thou art the Earth and Thou art the Self. But we[2] do not[3] know that thing which Thou art not.

त्रयीं तिस्रो वृत्तीस्त्रिभुवनमथो त्रीनपि सुरा-
नकाराद्यैर्वर्णैस्त्रिभिरभिदधत् तीर्णविकृति ।
तुरीयं ते धाम ध्वनिभिरवरुन्धानमणुभिः
समस्तं व्यस्तं त्वां शरणद गृणात्योमितिपदम् ॥ २७ ॥

शरणद O Giver of refuge त्रयीं three Vedas

1 *The wise*—i.e. who consider themselves to be wise.

2 *We*—i.e. we who do not pose to be wise.

3 *Do not...not*—because Thou pervadest all.

तिस्रः Three वृत्तीः conditions त्रिभुवनम् three worlds अथो and त्रीनपि also three सुरान् Gods अकाराद्यैः by 'A' etc. त्रिभिः three वर्णैः letters अभिदधत् indicating ओम् इति पदम् the word 'Om' व्यस्तं separately त्वां Thee गृणाति mentions अणुभिः ध्वनिभिः with subtle sounds अवरुन्धानम् covered (ओम् इति पदं) ते Thy तीर्णविकृति absolute तुरीयं transcendent धाम state त्वां Thee समस्तं collectively (गृणाति).

27. O Giver of refuge, with the three letters A, U, M, indicating the three Vedas, three[1] states, three worlds, and the three[2] gods, the word 'Om' mentions Thee separately. United by the subtle[3] sound the word 'Om' collectively[4] mentions

1 *Three states*—namely, waking, dreaming, and dreamless sleep.

2 *Three gods*—namely, Brahma, Vishnu, and Rudra.

3 *Subtle sound*—Technically it is called 'Nada.'

4 *Collectively*—The Mantra 'Om' when uttered as one word indicates the Absolute Brahman.

Thee—Thy Absolute Transcendent State.

भवः शर्वो रुद्रः पशुपतिरथोग्रः सहमहां-
स्तथा भीमेशानाविति यदभिधानाष्टकमिदम् ।
अमुष्मिन् प्रत्येकं प्रविचरति देव श्रुतिरपि
प्रियायास्मै धाम्ने प्रणिहितनमस्योऽस्मि भवते ॥ २८ ॥

देव O Lord भवः Bhava शर्वः Sarva रुद्रः Rudra पशुपतिः Pasupati उग्रः Ugra सहमहान् Mahadeva भीम-ईशानौ Bhima and Isana इति (indicating that the list is completed) यत् इदम् this अभिधानाष्टकम् eightfold name श्रुतिः the Vedas अपि even प्रत्येकं each प्रविचरति mentions अस्मै to that भवते your प्रियाय beloved धाम्ने effulgent प्रणिहितनमस्यः अस्मि I salute.

28. O Lord, Bhava, Sarva, Rudra, Pasupati, Ugra, Mahadeva, Bhima, and Isana—these eight names are mentioned even[1] by the Vedas. To Thee who art

1 *Even etc.*—What to speak of the Smritis and Puranas.

beloved [1] and effulgent [2] I bow down.

नमो नेदिष्ठाय प्रियदव दविष्ठाय च नमो
नमः क्षोदिष्ठाय स्मरहर महिष्ठाय च नमः ।
नमो वर्षिष्ठाय त्रिनयन यविष्ठाय च नमो
नमः सर्वस्मै ते तदिदमतिसर्वाय च नमः ॥ २६ ॥

प्रियदव O Lover of forests नेदिष्ठाय living very near नमः my salutation दविष्ठाय च as also living very far away ते to Thee नमः my salutation स्मरहर O Destroyer of the god of love क्षोदिष्ठाय to the minutest नमः my salutation महिष्ठाय as also to the largest नमः salutation. त्रिनयन O Three-eyed One वर्षिष्ठाय to the oldest नमः salutation यविष्ठाय च as also to the youngest नमः salutation सर्वस्मै to all नमः salutation अतिसर्वाय transcending all ते to Thee तत् इदं this नमः salutation.

29. O Lover of solitude, my salutation

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1 *Beloved*— Of His one thousand names, these eight, being very important, are dear to Siva.

2 *Effulgent*—expressing Siva.

to Thee[1] who art very near[2] as also very far, far[3] away. O Destroyer of the god of love, my salutation to Thee who art the minutest[4] as also the largest[5]. O Three-eyed One, my salutation to Thee who art the oldest[6] as also the youngest[7]. This my salutation to Thee who art all[8] as also transcending all.[9]

बहुलरजसे विश्वोत्पत्तौ भवाय नमो नमः
प्रबलतमसे तत्संहारे हराय नमो नमः ।
जनसुखकृते सत्त्वोद्रिक्तौ मृडाय नमो नमः
प्रमहसि पदे निस्त्रैगुण्ये शिवाय नमो नमः ॥ ३० ॥

विश्वोत्पत्तौ for the creation of the

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1 *Thee who art etc.*—This verse indicates the greatness of Siva as in Him all contradictions meet.

2 *Near*—because He is the indwelling spirit of all.

3 *Far away*—because beyond mind and speech.

4 *Minutest*—being even in atoms.

5 *Largest*—being in large bodies like mountains.

6 *Oldest*—existing even before creation.

7 *Youngest*—being untouched by infirmities.

8 *All*—He is the substratum of all visible and invisible objects.

9 *Transcending all*—being beyond mind and speech.

universe बहुलरजसे with excess of Rajas भवाय to Brahma नमो नमः salutation, तत्संहारे for the destruction of that प्रबलतमसे with excess of Tamas हराय to Rudra नमो नमः salutation; सत्त्वोद्रिक्तौ with excess of Sattva जनसुखकृते for giving happiness to the people मृडाय to Vishnu नमो नमः salutation; निस्त्रैगुण्ये beyond the three attributes प्रमहसि effulgent पदे object शिवाय to Siva नमो नमः salutation.

30. Salutation to Brahma in whom Rajas preponderates for the creation of the universe, salutation to Rudra in whom Tamas preponderates for the destruction of the same. Salutation to Vishnu in whom Sattva preponderates for giving[1] happiness to the people Salutation to Siva who is effulgent and

1 *Giving...people*—i.e. for the preservation of the universe.

beyond[1] the three attributes.

कृशपरिणति चेतः क्लेशवश्यं क्व चेदं
क्व च तव गुणसीमोल्लङ्घिनी शश्वदृद्धिः ।
इति चकितममन्दीकृत्य मां भक्तिराधाद्
वरद चरणयोस्ते वाक्यपुष्पोपहारम् ॥ ३१ ॥

वरद O Giver of boons कृशपरिणति ill-developed क्लेशवश्यं subject to misery इदं this चेतः mind क्व च where गुणसीमोल्लङ्घिनी of infinite virtues शश्वत् eternal ऋद्धिः power क्व च where इति because of this चकितम् seized with fear मां me अमन्दीकृत्य making fearless भक्तिः devotion ते चरणयोः to thy feet वाक्यपुष्पोपहारम् (मां me)—who has this hymn as an offering आधात् has thrown.

1 *Beyond...attributes*—Siva is with and without attributes. The three attributes are Sattva, Rajas, and Tamas. With Rajas in the form of Brahma He creates, with Sattva in the form of Vishnu He preserves, and with Tamas in the form of Rudra He destroys.

31. O Giver of boons, where is my ill-developed mind subject to misery[1] and where is Thy Divinity—eternal and possessing infinite virtues? Though terror-stricken because of this, I am forced [2] by my devotion to offer this hymn at Thy feet.

असितगिरिसमं स्यात् कज्जलं सिन्धुपात्रे
सुरतरुवरशाखा लेखनी पत्रमुर्वी ।
लिखति यदि गृहीत्वा सारदा सर्वकालं
तदपि तव गुणानामीश पारं न याति ॥ ३२ ॥

ईश O Lord (यदि if) असितगिरिसमं like the blue mountain कज्जलं ink सिन्धुपात्रे sea (as) ink-pot सुरतरुवरशाखा the branch of the heavenly tree लेखनी pen उर्वी the earth पत्रम् leaf स्यात् be, सारदा the Goddess of Learning (एतानि these) गृहीत्वा taking यदि if

1 *Misery*—According to Patanjali ther are five kinds of misery—namely, Ignorance, Egoism, Attachment, Aversion, and Clinging to life.

2 *Forced etc.*—Love for God forces a devotee to think that God will overlook all his littleness.

सर्वकालं through eternity लिखति writes तदपि even then तव Thy गुणानाम् of virtues पारं the limit न not याति reaches.

32. O Lord, if the blue mountain be ink[1], the ocean the ink-pot, the branch of the heavenly[2] tree be pen, the earth the writing leaf, and by taking these if the Goddess of Learning writes for eternity, even[3] then the limit of Thy virtues will not be reached.

असुरसुरमुनीन्द्रैरर्चितस्येन्दुमौले-
ग्रंथितगुणमहिम्नो निर्गुणस्येश्वरस्य ।
सकलगणवरिष्ठः पुष्पदन्ताभिधानो
रुचिरमलघुवृत्तैः स्तोत्रमेतच्चकार ॥ ३३ ॥

सकलगणवरिष्ठः the best of the demi-gods पुष्पदन्ताभिधानः Pushpadanta by name असुरसुरमुनीन्द्रैः by Asuras, gods, and the best

1 *Ink*—It refers to a huge lump of ink-powder.

2 *Heavenly tree*—named Parijata.

3 *Even etc.*—This indicates my audacity, justified only by my devotion, to praise Thee.

of sages अर्चितस्य worshipped इन्दुमौलेः of one having the moon on his forehead ग्रथितगुणमहिम्नः whose praises have been sung निर्गुणस्य without attributes ईश्वरस्य of God एतत् this रुचिरम् beautiful स्तोत्रम् hymn अलघुवृत्तेः in all seriousness चकार composed.

33. The best of demi-gods,[1] Pushpadanta by name, composed in great devotion this beautiful hymn of the Lord, who is worshipped by demons, gods, and the best of sages, whose[2] praises have been sung, who has got the moon on His forehead and who is attributeless.

अहरहरनवद्यं धूर्जटेः स्तोत्रमेतत्
पठति परमभक्त्या शुद्धचित्तः पुमान् यः ।
स भवति शिवलोके रुद्रतुल्यस्तथाऽत्र
प्रचुरतरधनायुः पुत्रवान् कीर्तिमांश्च ॥ ३४ ॥

यः which पुमान् person शुद्धचित्तः with

1 *Demi-gods*—Gandharvas or heavenly musicians.

2 *Whose praises...sung*—i.e. previously.

purified heart परमभक्त्या in great devotion अनवद्यं beautiful एतत् this धूर्जटेः स्तोत्रम् the hymn to Siva अहरहः always पठति reads, सः he शिवलोके in the abode of Siva रुद्रतुल्यः like Siva भवति becomes तथा and अत्र in this world प्रचुरतरधनायुः पुत्रवान् possessed of much wealth, long life, and many children कीर्तिमान् famous च also (भवति becomes).

34. The person who with purified heart and in great devotion always reads this beautiful hymn to Siva becomes[1] like Siva (after death) in the abode of Siva, and while in this world gets much wealth, long life, many children, as also fame.

महेशान्नापरो देवो महिम्नो नापरा स्तुतिः ।
अघोरान्नापरो मन्त्रो नास्ति तत्त्वं गुरोः परम् ॥ ३५ ॥

महेशात् better than Siva अपरः another देवः god न there is not महिम्नः better than the

1 *Becomes like Siva*—i.e. becomes one with Him.

Hymn on the Greatness of Siva अपरा another स्तुतिः hymn न there is not अघोरात् better than Siva अपरः another मन्त्रः sacred word न there is not गुरोः better than the spiritual teacher परम् another तत्त्वं thing to be known नास्ति there is not.

35. There is no god better than Siva, there is no hymn better than the Hymn on The Greatness of Siva, there is no sacred[1] word better than the name of Siva, there[2] is nothing better to be known than the real nature of the spiritual teacher.

दीक्षा दानं तपस्तीर्थं
ज्ञानं यागादिकाः क्रियाः ।
महिम्नः स्तवपाठस्य
कलां नार्हन्ति षोडशीम् ॥ ३६ ॥

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1 *Sacred word*—which is to be repeated and meditated upon for spiritual unfoldment.

2 *There...teacher*—The spiritual teacher is the channel through which Divine mercy flows: as such he is one with God. One who has known the spiritual teacher has known God.

दीक्षा initiation दानं charity तपः austerity तीर्थं pilgrimage ज्ञानं knowledge of the scriptures यागादिकाः like sacrifical rites क्रियाः works महिम्नः स्तवपाठस्य of the merit of reciting the Hymn on the Greatness of Siva षोडशीम् कलां one-sixteenth part न not अर्हन्ति are equal to.

36. Getting initiation into the spiritual life, charity, austerity, pilgrimage, knowledge of the scriptures, the performance of sacrifical rites—these do not give one-sixteenth part of the merit that is got by reciting the Hymn on the Greatness of Siva.

कुसुमदशननामा सर्वगन्धर्वराजः
शिशुशशधरमौलेर्देवदेवस्य दासः ।
स खलु निजमहिम्नो भ्रष्ट एवास्य रोषात्
स्तवनमिदमकार्षीद् दिव्यदिव्यं महिम्नः ॥ ३७ ॥

कुसुमदशननामा Pushpadanta by name सर्वगन्धर्वराजः the Lord of all Gandharvas

शिशुशशधरमौलेर्देवदेवस्य of the great God who has got the crescent moon on His forehead दासः servant सः he खलु indeed अस्य of Siva रोषात् एव from anger निजमहिम्नः from his glory भ्रष्टः fallen सन् being दिव्यदिव्यं very nice इदम् this महिम्नः स्तवनम् Hymn on the Greatness of Siva अकार्षीत् composed.

37. The Lord of Gandharvas[1], Pushpadanta[2] by name, is the servant of the great God[3] who has the crescent moon on His forehead. Fallen[4] from his glory due to the anger[5] of the Lord, he composed[6] this very

1 *Gandharvas*—musician demi-gods.

2 *Pushpadanta*—literally 'flower-toothed', i.e. whose teeth were like flowers.

3 *God who...forehead*—refers to Siva.

4 *Fallen ... glory*—he lost the power of flying through the air.

5 *Anger of the Lord*—Siva got angry with Pushpadanta as the latter trod on the flowers left after His worship.

6 *Composed etc.*—It is said that Pushpadanta had his power restored by composing this hymn.

beautiful Hymn on the Greatness of Siva (to regain His favour).

सुरगुरुमभिपूज्य स्वर्गमोक्षैकहेतुं
पठति यदि मनुष्यः प्राञ्जलिर्नान्यचेताः ।
व्रजति शिवसमीपं किन्नरैः स्तूयमानः
स्तवनमिदममोघं पुष्पदन्तप्रणीतम् ॥ ३८ ॥

स्वर्गमोक्षैकहेतुं giver of heaven and liberation सुरगुरुम् the Adorable of gods i.e. Siva अभिपूज्य worshipping नान्यचेताः with one-pointed mind प्राञ्जलिः with folded palms (सन् being) मनुष्यः a person यदि if पुष्पदन्तप्रणीतम् composed by Pushpadanta अमोघं unfailing इदम् this स्तवनम् hymn पठति reads (सः he) किन्नरैः by Kinnaras स्तूयमानः worshipped शिवसमीपं to the presence of Siva व्रजति goes.

38. After worshipping Siva, who is adored by gods and who grants heaven

and liberation, if one with single-minded devotion and folded palms reads the unfailing[1] hymn, composed by Pushpadanta, one goes to Siva, being worshipped by Kinnaras[2].

आसमाप्तमिदं स्तोत्रं पुण्यं गन्धर्वभाषितम् ।
अनौपम्यं मनोहारि सर्वमीश्वरवर्णनम् ॥ ३९ ॥

गन्धर्वभाषितम् composed by the Gandharva Pushpadanta ईश्वरवर्णनम् describing the glory of God अनौपम्यं unparalleled पुण्यं sacred इदं this स्तोत्रं hymn आसमाप्तम् from start to finish सर्वम् all मनोहारि fascinating.

39. This unparalleled, sacred hymn composed by Pushpadanta and describing the glory of God is all very

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1 *Unfailing*—sure of giving result, i.e. leading to Siva.

2 *Kinnaras*—a kind of beings who have got a human form but whose head is like that of a horse.

fascinating from start to finish.

इत्येषा वाङ्मयी पूजा श्रीमच्छंकरपादयोः ।
अर्पिता तेन देवेशः प्रीयतां मे सदाशिवः ॥ ४० ॥

एषा this वाङ्मयी of words पूजा worship श्रीमच्छंकरपादयोः to the feet of Siva अर्पिता offered इति तेन at this सदाशिवः ever-propitious देवेशः the Lord of gods मे to me प्रीयतां may be pleased.

40. This hymnal worship is offered to the feet of Siva. May the ever-propitious Lord of gods be pleased with me at this.

तव तत्त्वं न जानामि कीदृशोऽसि महेश्वर ।
यादृशोऽसि महादेव तादृशाय नमो नमः ॥ ४१ ॥

महेश्वर O Great Lord तव तत्त्वं the true nature of Thy being कीदृशः of what sort असि Thou art न जानामि I do not know महादेव O great Siva यादृशः of whatever nature असि

Thou mayest be तादृशाय to That नमो नमः salutation again and again.

41. O Lord, I do not know the true nature of Thy being—of what kind Thou art. Of whatever[1] nature Thou mayest be, O Great God, to That my salutation again and again.

एककालं द्विकालं वा त्रिकालं यः पठेन्नरः ।
सर्वपापविनिर्मुक्तः शिवलोके महीयते ॥ ४२ ॥

यः which नरः person एककालं once द्विकालं twice वा or त्रिकालं thrice पठेत् reads, सः he सर्वपापैः from all sins विनिर्मुक्तः freed शिवलोके in the abode of Siva महीयते is glorified.

42. The person who reads (this hymn)

1 *Whatever...be*—implying that God will accept the worship of a devotee, though he may not know the real nature of the Lord.

once, twice, or thrice is[1] glorified in the abode of Siva, being freed from all sins.

श्रीपुष्पदन्तमुखपंकजनिर्गतेन
स्तोत्रेण किल्बिषहरेण हरप्रियेण ।
कण्ठस्थितेन पठितेन गृहस्थितेन
सुप्रीणितो भवति भूतपतिर्महेशः ॥ ४३ ॥

श्रीपुष्पदन्तमुखपंकजनिर्गतेन coming out of the lips of Pushpadanta किल्बिषहरेण destroying sins हरप्रियेण dear to Siva स्तोत्रेण by hymn कण्ठस्थितेन committed to memory पठितेन read गृहस्थितेन kept in the house भूतपतिः Lord of the creation महेशः great god सुप्रीणितः greatly pleased भवति becomes.

इति श्रीपुष्पदन्तविरचितं
शिवमहिम्नःस्तोत्रं
समाप्तम् ॥

1 *Is...Siva*—i.e. after death he goes to the abode of Siva and remains there in great glory.

43. If a person learns[1] by heart, reads, or keeps in the home this hymn, which came out of the lips of Pushpadanta, and which destroys sins and is dear to Siva, Siva the Lord of creation becomes very pleased.

Here ends the Hymn on
the Greatness of Siva
composed by Pushpadanta.

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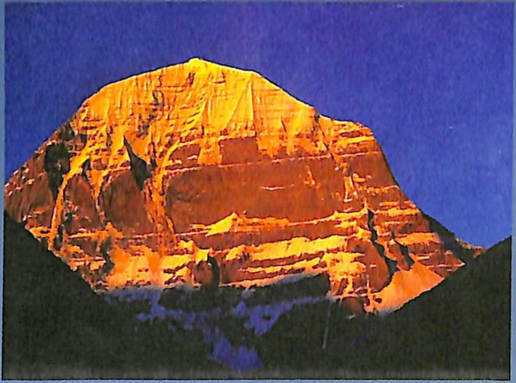
1 *Learns...home*—Three stages are mentioned—namely, committing to memory, reading from books, and keeping the book in the home. Simply keeping the book in the home has some importance inasmuch as it will occasionally remind one of Siva.

Lord Siva *has universal appeal in India. From the snow-capped Himalayas in the north to the ocean-washed shores of the south, He has been worshipped through the ages, by the householders as well as sannyasins as the Lord of the animate and the inanimate. His fame as easy-to-be pleased God and also giver of boons, has naturally prompted poets and devotees to compose and sing hymns in His glory.*

Siva-Mahimnah Stotram or the Hymn on the Greatness of Siva is considered as one of the best hymns in Sanskrit literature. It is grand in conception, sublime in diction, and uplifting in its influence. It goes without saying that persons who recite it after knowing its meaning will have great spiritual benefit.



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ISBN 81-85301-38-7